THE LATE

# RT. HON. EARL OF DUDLEY'S

# GALLERY OF PICTURES.

1892
June 25
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# CATALOGUE

OF

THE HIGHLY IMPORTANT

# GALLERY OF PICTURES

OF THE LATE

# RT. HON. EARL OF DUDLEY.

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AT ONE O'CLOCK PRECISELY.

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# CATALOGUE.

## ON SATURDAY, JUNE 25, 1892.

AT ONE O'CLOCK PRECISELY.

## PICTURES.

P. BREUGHEL.

120 1 NOAH AND HIS FAMILY: the animals entering the Ark — Col Sibthorp

26½ *in.* by 35 *in.*

*Exhibited at Burlington House*, 1871

A. CUYP.

110 2 A RIVER SCENE, with Vessels: Morning — Lesser

*Oval*, 13 *in.* by 18 *in.*

*Exhibited at Burlington House*, 1871

A. CUYP.

80 3 A RIVER SCENE: Moonlight: Evening — White

*Oval*, 13 *in.* by 18 *in.*

*Exhibited at Burlington House*, 1871

## A. CUYP.

4 A GRAND LANDSCAPE, with a distant city, and cattle and figure in the foreground

1800

C. Northeimer.

52½ *in.* by 77 *in.*

*Exhibited at Burlington House*, 1871

*Mentioned by Dr. Waagen*

Described in Smith's Cat. N° 91 page 5

## N. BERCHEM.

5 MILKING THE GOATS: a romantic landscape with two female peasants, one of whom is milking a goat, the other standing with a basket on her arm; cattle and goats round them on the bank of a stream, under a rocky height crowned by trees; mountainous background

240

Larkin

21 *in.* by 24 *in.*

*From the Scarisbrick Collection*, 1861

*Exhibited at Burlington House*, 1871

## K. FABRITIUS.

195

6 PORTRAIT OF A MAN

H. Colnaghi

"The animated conception and spirited treatment prove that this rare painter formed himself after Frank Hals, whom, however, he surpasses in warmth and transparency of colour."—Dr. WAAGEN.

26 *in.* by 22 *in.*

*Exhibited at Burlington House*, 1871

## M. HOBBEMA AND A. VAN DE VELDE.

'600 7 A VIEW IN HOLLAND, representing a rural scene, in which industry has triumphed over local difficulties, and from a marshy bog created a luxuriant landscape. The picture is composed on the left of a long sandy road on the top of a dyke, which is skirted on one side by a hedge-row, formed of thorns, elders, and other shrubs in blossom; and on the other, at a little distance from the front, by a cluster of lofty trees, of rich and ample foliage; on this side the dyke slopes off to the low grounds, which form the right of the picture. In front of these is a pond, fringed with flags and other aquatic weeds, and beyond it stands a group of pollard willows, at the side of which a foot-path, nearly parallel with the dyke, leads to a cottage partly concealed with trees in the middle distance. The view on this side extends over meadows, intersected by hedges and trees, and terminates in the distance by sand-hills. Adrian Van de Velde has given additional value to this picture by the introduction of two fine cows, of a yellow reddish colour, which are on the main road, near which is a sheep browsing; and beyond these are two peasants in conversation with a woman who is seated. The effect is that of a bright summer's day, probably about three in the afternoon; the light, fleecy clouds, which float across the azure sky, have partially obscured the sun, and the tender shadows appear to flit across the foreground, at the extremity of which falls a burst of light from that luminary. The rest of the landscape is suffused with brilliant sunshine, either positive or reflected, and the whole face of nature beams with a lustre of the richest hue. Agnew

"A masterpiece of Hobbema, both for extent and excellence; a picture which is equal to a whole gallery. For striking truth of Nature, delicacy of aërial perspective, effect of bright afternoon sun, and masterly lightness of execution there are probably very few pictures in the world which can bear a comparison to this."—Dr. WAAGEN.

36½ *in.* by 50½ *in.*
*Signed and dated* 1663
*Smith's 'Catalogue Raisonné,' Part VI., p.* 115, *No.* 1
*From the Collection of the Rt. Hon. Edward John Littleton, for whose ancestor the picture is said to have been expressly painted.*
*From Lord Hatherton's Collection* (Cost Lord Dudley £4000)

M. HOBBEMA.

J. Murray

1900 8 A RICHLY WOODED RIVER SCENE, with peasants and a dog on a winding road on the left, and two ducks on the right

*Signed*

26 *in.* by 34½ *in.*

*From the Novar Collection*

M. HOBBEMA.

Jn. Colnaghi

2300 9 A LANDSCAPE, with travellers passing through a wood

39 *in.* by 56 *in.*

*Exhibited at Burlington House*, 1871

A. de Pape.

~~B. MATON.~~

Vokins

255 10 AN INTERIOR, with a woman seated plucking a duck into a basket, her husband at her side lighting a pipe

20 *in.* by 15¼ *in.*—*panel*

*From the Albert Levy Collection*

W. MIERIS.

Vokins

730 11 THE GROCER'S SHOP: a woman with scales in her right hand, and a boy on her left at the open window of a shop, over which a vine is trained, a sculptured frieze beneath

13 *in.* by 12½ *in.*

*From the Collection of the Rev. John Lucy*

F. MIERIS.

1400 12 THE ENAMOURED CAVALIER: interior of a room, in front of which is a cavalier habited in a striped jacket, a cuirass and a scarlet cloak, seated, looking fixedly at a pretty girl who is filling his glass from a silver tankard; she is dressed in a cream-coloured jacket, a white satin petticoat, a small black apron, and a white kerchief over her head. On the right of the apartment is a gentleman sleeping, with his head resting on a table. At the exterior of a doorway at the end of the room is seen a couple embracing: a dog on the left Vokins

"A picture of unusual size, and in point of delicate cool harmony of tint, striking effect of light and tender and masterly execution, a chef d'œuvre by this scarce master and in the finest preservation."—DR. WAAGEN.

16¾ *in.* by 13¼ *in.*—*panel*
*Imported by Mr. Chaplin*, 1838
*See Smith's 'Catalogue Raisonné,' Supplement, p.* 48, *No.* 44
*From the Bredel Collection* £4315-
*From the Albert Levy Collection* £3675-
*Exhibited at the British Institution*, 1839 and 1851

J. Ravesteyn
or
M. MIREVELT.

110 13 PORTRAIT OF A LADY, in black dress and ruff Mr. Colnaghi

25 *in.* by 20½ *in.*—*painted on panel*
*Exhibited at the Art Treasures Exhibition, Manchester*, 1857
*Exhibited at Burlington House*, 1871

J. VAN OS.

160 14 FLOWERS AND BIRD'S NEST Agnew

24 *in.* by 18½ *in.*
*Exhibited at Burlington House*, 1871

J. VAN OS.

150 15 FLOWERS AND FRUIT Agnew

24 *in.* by 19½ *in.*

*Exhibited at Burlington House*, 1871

*Mentioned by Dr. Waagen*

ADRIAN OSTADE.

2500 16 THE INTERIOR OF A KITCHEN, with four peasants and Agnew
a dog seated by a fire, and three peasants at the window;
a dog and child on the right

14 *in.* by 13 *in.*

*From the Schneider Collection* 1876 £4120

ADRIAN OSTADE.

1400 17 AN INTERIOR, with peasants and hurdy-gurdy player M. Colnaghi

*Signed and dated* 1653

15½ *in.* by 21½ *in.*

ISAAC OSTADE.

1000 18 SCHEVENINGEN BEACH, with a horse and cart and Agnew
numerous figures

25½ *in.* by 35½ *in.*

Signed & Dated 1645.

REMBRANDT.

2500 19 SAINT JOHN PREACHING IN THE WILDERNESS *P. & D. Colnaghi*

" . . . dans ce petit cadre, d'un prix inestimable, sont réunis un très-grand nombre de figures. Grisaille préparée au bitume et mêlée ça et là de quelques tons précieux." — BLANC, L'ŒUVRE DE REMBRANDT.

*Smith's 'Catalogue Raisonné,' Part VII., p.* 54, *No.* 124

*From the Fesch Collection.* - 2800 Gns

24 *in.* by 31 *in.*

REMBRANDT.

520 20 SAINT MATTHEW holding a pen and book *Sedelmeyer*

42½ *in.* by 38¼ *in.*

*Exhibited at Burlington House*, 1871

REMBRANDT.

760 21 A GENTLEMAN in black dress and cap, holding his gloves in his left hand *M. Colnaghi*

39½ *in.* by 31 *in.*

## JACOB RUYSDAEL.

Lesser

1400 22 THE RUIN. The view represents a flat country, and is chiefly remarkable for a large ruin, built of brick and plaster, composed of two towers and a lofty archway, through which passes a high road, some clusters of trees rising above the edifice serve as a foil to the building. On the opposite side the eye looks over a meadow bounded by a low hedge, and divided from the foreground by a reed fence, near which is an old well with the trunk of a tree lying by it, a pool of water and various brambles and herbage serve to give interest to the foreground. The figures which enliven the scene consist of a man leading a child and followed by a dog, passing under the archway, and another man is seen beyond it. This excellent picture is of the most esteemed quality, and unusually luminous. *Signed*

18½ *in.* by 25½ *in.—panel.*
*From the Collection of M. Morelli*, 1776
*From the Collection of M. de Calonne*, 1788
*From M. Coclers' Collection*, 1789
*From the Collection of W. Smith, Esq., M.P.*
*From Lord Radstock's Collection*, 1826
*From the Bredel Collection* £2 3 10
*Smith's 'Catalogue Raisonné,' Part VI., page* 20, *No.* 44
*Mentioned in Dr. Waagen's work*
*Exhibited at the British Institute*, 1832 *and* 1845
*Exhibited at Manchester*, 1857
*Exhibited at Burlington House*, 1872

## D. TENIERS.

Sedelmeyer

400 23 CHRIST CROWNED WITH THORNS. The interior of a guard-room, in which is represented the suffering Saviour, seated, with his hands bound, and naked to the waist; he is surrounded by five soldiers, one of whom is forcing a crown of thorns on his head; a second, bowing the knee before him, offers him a reed for a sceptre, whilst a third points at him the finger of derision; the remaining two stand by with spears in their hands, looking on. Within an adjoining room are seen four soldiers around a fire.

"A rich composition, of great power of colouring, and admirably executed."—Dr. Waagen.

22½ *in.* by 30 *in.*

*Etched in the small Collection of Le Brun*

*Smith's 'Catalogue Raisonné,' Part III., page* 298, *No.* 140

*Exhibited at the Art Treasures Exhibition at Manchester*, 1857

From the Lesch Collection

## D. TENIERS.

Salting

470 24 A COURTYARD OF A COTTAGE with an old woman seated with a cat, a number of mice, and utensils near

14 *in.* by 21 *in.*

## S. DE VLIEGER.

Herr Von Carstanjen of Berlin

730 25 SCHEVENINGEN, with fishing-boats and group of fishermen.

"Natural and spirited as usual, and at the same time of a delicate silvery tone."—Dr. Waagen.

16 *in.* by 21 *in.*

*Exhibited at Burlington House*, 1871

## P. WOUVERMANS.

C. Wertheimer

3500 26 THE HALT OF A SPORTING PARTY: a dismounted cavalier, drinking from a tankard and holding his skew-bald horse; a cavalier on a bay horse, with his hat in his left hand is offering a glass of wine to a lady on horseback behind; a boy cutting up food for the dogs, a page holding a greyhound, an old woman holding a flask and a man taking liberties with a female servant at the back, at the entrance to a ruined building, on the wall of which is a pigeon-house and sparrow-pots; some barrels and poultry in front: a gipsy woman with a child on her back and one in her arms and a man seated on the ground beyond. An attendant on horseback leading another horse and followed by a man with a pack on his back approaching from the left: a sportsman carrying a gun, watering his piebald horse at the river, and a leash of greyhounds also watering: two figures crossing a bridge and open landscape background.

26 *in.* by 33 *in.*

*Exhibited at Burlington House*, 1871

## J. WYNANTS AND A. VAN DE VELDE.

Donaldson

300 27 A WOODY LANDSCAPE, with two decayed trees on the left, a road in the centre with a pool of water, a sandhill and road with palings on the right, a cornfield and hills in the background, two peasants in conversation and a dog, and a woman carrying a bundle on her head and accompanied by a dog introduced by Adrian Van de Velde.

*Signed and dated* 1683

20 *in.* by 25 *in.*

*From the Collection of the Rev. John Lucy*

J. Van der Meer

~~J. WYNANTS.~~

Murray

28 A BIRD'S EYE VIEW over an extensive landscape with a town in the distance.

18 *in.* by 23 *in.*

EARLY NETHERLANDISH SCHOOL, FORMERLY ATTRIBUTED TO J. VAN EYCK.

Vokins

29 THE SHUTTER OF A TRIPTYCH, representing an angel with a scroll appearing to St. Giles while saying Mass: the building in which the incident is represented as taking place is a faithful representation of the interior of the Abbey Church of Saint Deny's, near Paris: St. Peter holding the keys, on the reverse, in grisaille.

It is not known where the centre of the altar-piece now is, but the other shutter representing St. Giles as a hermit, his right hand, transfixed by an arrow, resting on the back of a fawn which has fled to him for protection, on the left a hunting party, the leader of which kneeling on one knee, is begging the Saint's pardon,—is in the possession of the Earl of Northbrook, and is photographed as an Illustration to the catalogue of his collection—*size* 24⅛ *in.* by 18¼ *in.* (now in National Gallery 1897)

24⅛ *in.* by 18¼ *in.*

*Engraved in Viollet-le-Duc:* "*Dictionnaire de l'Architecture française du XI. au XVI. Siècle*," *Vol. II., p.* 26

*Described in Crowe and Cavalcaselle's* "*Life and Works of the Early Flemish Painters*," *p.* 107

*Mentioned by Dr. Waagen*

*Exhibited at Burlington House*, 1871 *and* 1892

RUBENS.

30 A WOODY RIVER SCENE, with a horse grazing in the foreground: moonlight

25 *in.* by 35 *in.*

*Exhibited at Burlington House*, 1871

Formerly owned by
Sir Joshua Reynolds
Lord Mulgrave &
Sam^l Rogers

RUBENS. Salting

1500 31 JUNO TRANSFERRING THE EYES OF ARGUS TO THE TAIL OF THE PEACOCK. The goddess clothed in a crimson vest has descended from her golden car accompanied by Venus, who stands on her right with the head of Argus on her knee, from whose forehead she is removing the eyes and placing them in the hands of Juno, who is at the same time transferring them to the tail of her favourite bird, two of which are near her receiving the splendid addition to their plumage, and three playful Cupids are assisting in the metamorphosis; the body of Argus lies extended in the left and front of the picture. The latter figure is painted with studious care and a profound knowledge of art.

9 *feet* by 12 *feet*
*From the Durazzo Palace at Genoa*
*Exhibited in the British Gallery in* 1823
*See Smith's 'Catalogue Raisonné,' Part II., page* 306, *No.* 1119

R. WILSON, R.A.

300 32 A VIEW ON THE DEE, with richly wooded banks and two figures in the foreground. Agnew.

26 *in.* by 45 *in.*
*From the Collection of William Coningham, Esq.,* 1849
*Exhibited at Burlington House,* 1871

D. ROBERTS, R.A.

140 33 JERUSALEM, LOOKING SOUTH Agnew

47½ *in.* by 71½ *in.*
*From the Hooton Hall Collection* £800
*Exhibited at the Royal Academy,* 1860

MURILLO.

800 34 OLD WOMAN AND BOY: La Vieja — Herr Von Carstanjen

56 *in.* by 41 *in.*

*Salamanca Sale*, 1867, "*from the Gallery of Don Sebastian Martinez*," 85,000 *francs*

*Exhibited at the Leeds Exhibition*, 1868

*Exhibited at Burlington House*, 1871

*Curtis' Velasquez and Murillo* (M. 449)

MURILLO.

160 35 SAINT ANTHONY OF PADUA AND THE INFANT JESUS — Agnew

23½ *in.* by 15¼ *in.*

*A repetition of the picture in the Berlin Museum*

*San Donato Sale*, 19,500 *francs*

*Engraved by Flameng*

*Vide Curtis' Velasquez and Murillo* (M. 244)

F. CLOUET.

190 36 PORTRAIT OF FRANCIS I. — Sedelmeyer

28 *in.* by 23 *in.*

*Mentioned by Dr. Waagen and by him attributed to the above master*

*Exhibited at the Manchester Art Treasures Exhibition*, 1857, *and at Burlington House*, 1871, *and there attributed to Holbein*

J. L. DAVID. — Strelitzki

510 37 PORTRAITS OF POPE PIUS VII. AND CARDINAL CAPRERA, LEGATE TO FRANCE.

53 *in.* by 38 *in.*

*Exhibited at Burlington House*, 1871

*Exhibited at the Leeds Exhibition*, 1868

FRANCESCO ALBANO.

140 38 THE THREE MARYS AT THE SEPULCHRE

30 *in.* by 38 *in.*
*See Dr. Waagen's work*
*Exhibited at Burlington House*, 1871

FRA ANGELICO DA FIESOLE, 1387—1455.

Sedelmeyer

800 39 THE VIRGIN AND CHILD: Small full length figure of the Virgin seated under a canopy, upheld by angels. She holds the Child on her lap, in a red dress, with a bird in His hand: two angels are seated in front of the Virgin.

"A small work of exquisite preservation, which also expresses in the miniature-like finished heads the utmost sanctity of feeling."—Dr. WAAGEN.

36 *in.* by 24 *in.*—*arched top*
*Exhibited, Manchester*, 1857, *and Burlington House*, 1892

ANDREA D'ASSISSI.

Salting

100 40 THE VIRGIN AND CHILD: small full-length figure of the Virgin enthroned holding the Child: with St. Dominic and St. Catherine of Siena and two donors

14 *in.* by 12 *in.*—*panel.*
*Exhibited at Burlington House*, 1871 *and* 1892

FRA BARTOLOMEO.

510 41 THE MADONNA AND CHILD

Sir H. Har

33½ *in.* by 25 *in.*—*oval*

[now 57 Francesco. As Granacci]

MARCO BASAITI

830 42 THE HOLY FAMILY, with St. Catherine

Murray

21½ *in.* by 29½ *in.*—*panel*
*Exhibited at Burlington House*, 1871

GIOVANNI BELLINI.

43 PORTRAIT OF HIMSELF

21 *in.* by 16½ *in.*

*Exhibited at Burlington House*, 1871

Sedelmeyer

GIOVANNI BELLINI.

44 THE MADONNA AND CHILD, with St. Peter and St. Paul

12½ *in.* by 16 *in.*

*Exhibited at the Leeds Exhibition*, 1868

Sir H. Hardy

GIOVANNI BELLINI.

45 THE MADONNA, seated with the Infant Christ on her lap, with landscape background

25¼ *in.* by 18¾ *in.*—*panel*

*Exhibited at Burlington House*, 1871

Agnew

GIOVANNI BELLINI.

46 HEAD OF A MAN.

12¾ *in.* by 9¾ *in.*

Durand-Ruel

BONIFACIO.

47 MADONNA, seated with the Infant Saviour on her lap, whom she is presenting to a Saint kneeling in adoration before her, the Magdalen, St. Francis, and another Saint near them

60 *in.* by 79 *in.*

*From the Collection of the late Sir Charles Eastlake, P.R.A.*

*Exhibited at Burlington House*, 1871

Agnew

PARIS BORDONE.

48 PORTRAIT OF A LADY.

45 *in.* by 34 *in.*

*Exhibited at Burlington House*, 1871

Murray

SANDRO BOTTICELLI.

400 49 THE MADONNA AND CHILD AND ST. JOHN—a book with a vase and roses on a ledge in front Lesser

48½ *in.* by 33 *in.*

SANDRO BOTTICELLI.

1150 50 THE NATIVITY, with the Virgin and St. John in adoration Deprey

35 *in. circular—on panel*
*Exhibited at Burlington House*, 1871

A. CANALETTO.

1950 51 A VIEW IN VENICE, with the church of SS. John and Paul and the Colleoni monument Agnew

27½ *in.* by 43½ *in.*
*From the Collections of Mr. Wakeman and Lord Exeter*
*From the Collection of The Hon. Marmaduke Constable Maxwell*, 1873 (Cost Lord Dudley £3,300)

A. CANALETTO.

2100 52. A VIEW ON THE GRAND CANAL, with a Palace, Gondolas and figures Herr Von Carstanj

28 *in.* by 50 *in.*
*From Lord Bessborough's Collection*, 1801
*From Stowe*, 1848.
*Exhibited at Burlington House*, 1871

L. CARACCI.

50 53 PORTRAIT OF MAN, with a skull Sedelmeyer

37 *in.* by 30 *in.*
*Exhibited at Burlington House*, 1871

## CORREGGIO.

54 AN ANGEL'S HEAD

19 *in.* by 19 *in.*

## CORREGGIO.

55 TWO ANGELS' HEADS

"This and the foregoing are two fragments of the celebrated fresco, the Coronation of the Virgin, in the old Apsis of St. Giovanni at Parma, which the Chapter removed in the last century, for the purpose of enlarging the choir . . . They agree so entirely with the fragments of the picture of the Virgin crowned by Christ, preserved in the library at Parma, and also with the Angels in the Assumption of the Virgin in the Cathedral at Parma, that no doubt of their originality can exist; while to all lovers of this great master they are objects of the highest interest. These beautiful and poetic heads bear witness how broadly and fully he conceived the forms in his frescoes, with what mastery he expressed the effect of chiaroscuro, even in this unfavourable medium, and with what delicacy and freedom he used his brush."—DR. WAAGEN.

20 *in.* by 28 *in.*

*Exhibited at the Manchester Art Treasures Exhibition*, 1857

*Exhibited at Burlington House*, 1871

## LORENZO DI CREDI.

56 THE VIRGIN AND CHILD, WITH ST. JOHN. The Virgin is seated in front under a tree, holding the Infant Christ on her knee: He is raising his right hand, in the act of blessing the infant St. John, who kneels on the left: landscape in the background, with rocks, water and architecture.

39 *in.* by 28 *in.*—*panel*

*Exhibited at Burlington House*, 1871 *and* 1892

***From the Collection of Alexander Barker, Esq.***

(Cost Lord Dudley £4000)

CARLO CRIVELLI.

7000 57 THE VIRGIN AND CHILD, WITH SAINTS: The Virgin enthroned and crowned, holds the Child upon her lap: He is in the act of presenting the keys to St. Peter who kneels at the foot of the throne: on the right are the figures of St. Louis of Toulouse, St. Augustine, and St. Buonaventura, with the Sacramental Cup in his hand and the wafer suspended above him: on the left, St. Emidius, patron of Ascoli, St. Francis and St. Bernardino of Siena.

Murray for the Berlin Museum

*Inscribed* "OPUS CAROLI CRIVELLI VENETI."

75 *in.* by 77 *in.*—*panel*

*Exhibited at Burlington House*, 1871 *and* 1892.

CARLO CRIVELLI, Painted 1476–1486

380 58 A "PIETA," half-length figures

Mr. Crawshay (of Rome)

28 *in.* by 24 *in.*—*panel*

*Mentioned by Dr. Waagen*

*Exhibited at the Art Treasures Exhibition at Manchester*, 1857

*Exhibited at Burlington House*, 1871 *and* 1892

CARLO CRIVELLI.

105 59 THE ENTOMBMENT

Agnew

17 *in.* by 45 *in.*—*panel*

*Exhibited at Burlington House*, 1871

## CARLO DOLCI.

Dunthorne

60 HEAD OF THE VIRGIN, in a blue drapery, her hands clasped

"Carlo Dolci not only dedicated his pencil to the Virgin (as Tartini did his violin to St. Anthony of Padua), but made a solemn vow never to paint any but sacred subjects. His Madonnas, however, were all portraits of Maria Madelina Baldinucci. Carlo Dolce was a member of the Compagnia di San Benedetto, a very rigid congregation. He was the victim, says Baldinucci, of a pertinacious melancholy, which at times made it impossible to obtain a word from him; all his answers were signs. On the day of his wedding, when the company were met for the ceremony, he was nowhere to be found. At last he was discovered in the Church of the Annunziata, prostrate on the steps of the great altar before a crucifix."—LADY MORGAN.

32 *in.* by $25\frac{3}{4}$ *in.*—*oval*

*From Stowe*

*Engraved by Cooper*

## SASSO FERRATO.

Agnew

61 THE VIRGIN AND CHILD

$39\frac{1}{2}$ *in.* by 29 *in.*

*Exhibited at Burlington House*, 1871

## FRANCESCO FRANCIA, 1450–1518.

Sedelmeyer

62 THE MADONNA AND CHILD WITH ST. JOSEPH.

"This beautiful picture is a perfect specimen of that refined and melancholy sentiment peculiar to this master, and exhibits at the same time great warmth and transparency of colour. It belongs to Francia's middle period."—DR. WAAGEN.

25 *in.* by $18\frac{1}{2}$ *in.*

*Exhibited at the Art Treasures Exhibition at Manchester*, 1857

## FRANCESCO FRANCIA.

Agnew

500 63 THE VIRGIN AND CHILD. The Virgin, depicted three-quarter length, and seated, holds the Infant Saviour on her lap, and grasps his left hand, which holds a bird: a landscape in the background

26 *in.* by 20 *in.*—*panel*
*Exhibited at Burlington House*, 1892

## GAROFALO.

380 64 A GRECIAN SACRIFICE — Dr. Richter

51 *in.* by 74 *in.*
*From the Salamanca Sale* (Cost 1500)
*Exhibited at Burlington House*, 1871

## GIORGIONE.

More probably by some Flemish artist. ("Times") Sir J. Sinclair

210 65 SOUPER VENITIEN: nine persons are grouped round a table; the feast is nearly over, and the guests are becoming animated: one man, dressed as a soldier, is beating the drum, while another, whom tradition says is Giorgione himself, is playing the flute

52 *in.* by 70 *in.*
*From the Collection of the Abbé Celotti of Florence, when the picture was entitled "Un Festin Profane"*
*From the San Donato Sale*, 1870

## GIORGIONE.

520 66 THE GOLDEN AGE — Sir Wm. Farrer

36 *in.* by 58½ *in.*
*Exhibited at Burlington House*, 1871
*From the Collection of Alex. Barker, Esq.*
" " Manfredi Gallery, Venice.
Mentioned in Byron's "Beppo."

GIOTTO, 1276—1336.

67 THE LAST SUPPER — Sedelmeyer

"In the rarity of all genuine pictures by this head of the Italian School of the 14th century, a specimen which not only agrees in every respect with the few attested works of this master but is distinguished by originality of composition, animation of motive and excellence of preservation, may be considered as a great prize."—Dr. WAAGEN.

*From the Bisenzio Collection*

*Exhibited at the Art Treasures Exhibition at Manchester*, 1857

*Exhibited at Burlington House*, 1871 *and* 1892

GIOTTO.

68 THE DECAPITATION OF A SAINT — Dr Richter

16 *in.* by 26 *in.*—*panel*

*Exhibited at Burlington House*, 1871

FILIPPINO LIPPI.

69 PORTRAIT OF LA SIMONETTA, in crimson and white dress, with pearls and veil: the arms of the Sodenni family are emblazoned on the background. — Natali

La Simonetta is thus described by Vasari:—"Una giovine e bella donna di collo notabilmente lungo."

Dr. Waagen attributes this portrait to Pollajuolo, and confirms this opinion in his supplement: but it is generally considered that the treatment agrees entirely with that of Filippino Lippi.

20¾ *in.* by 14½ *in.*

*From the Collection of Mr. Rogers* (185 gs) (460 gs)

*From the Davenport Bromley, and the Alexander Barker Collections*

BERNARDINO LUINI.

70 A LADY, AS VENUS — Mond

40 *in.* by 57 *in.*

*Exhibited at Burlington House*, 1871

ANDREA MANTEGNA. Lord Feversham

320 71 FOUR SUBJECTS FROM THE LIFE OF CHRIST. Illustrations in gold colours from a missal.

13½ *in.* by 31½ *in.*
*Exhibited at Burlington House*, 1871
*Exhibited at The Art Treasures' Exhibition, Manchester*, 1857

PALMA VECCHIO.

440 72 THE MADONNA AND CHILD seated in a landscape, attended by St. Elizabeth and St. John and St. Catherine. Deprecy

29 *in.* by 47 *in.*
*Exhibited at Burlington House*, 1871
*From the Collection of Alex. Barker, Esq.*, 1874

PALMA VECCHIO.

650 73 THE HOLY FAMILY, with St. Catherine and Saints. Agnew

29 *in.* by 47 *in.*
*Exhibited at Burlington House*, 1871
*From the Collection of Alexander Barker, Esq.*, 1874
" " Manfredi Gallery, Venice.

BALDASSARE PERUZZI.

250 74 THE ADORATION OF THE SHEPHERDS Saltwell

129 *in.* by 69 *in.*
*Attributed by Dr. Waagen to Prospero Fontana*
*From the Fesch Collection*
*Exhibited at Manchester*, 1857
*Exhibited at Burlington House*, 1871

PINTURICCHIO.

75 75 A Pair of Oblong Panels, with St. Augustine, St. Ambrose, and other Saints Agnew

11 *in.* by 17¾ *in.*

## PIETRO PERUGINO, 1446–1524.

720 76 THE NATIVITY — Durand-Ruel

10½ *in.* by 18 *in.*

900 77 THE BAPTISM — do

10½ *in.* by 18 *in.*

260 78 THE RESURRECTION — Agnew

10½ *in.* by 18 *in.*

610 79 NOLI ME TANGERE — Durand-Ruel

10½ *in.* by 18 *in.*

1000 80 CHRIST AND THE WOMAN OF SAMARIA — do

An original pen drawing for this composition is in the Oxford University Gallery. It was formerly in the collections of Ottley, Robert Udney, and Sir Thomas Lawrence. Engraved by Fisher, No. 2, in "Seventy Facsimiles," Oxford, 1852. It is No. 116 of the Gallery Catalogue.

10½ *in.* by 18 *in.*

*Purchased from the late Alexander Barker, Esq.*

*Exhibited at the British Institution*, 1852

*Exhibited at the Art Treasures Exhibition at Manchester*, 1857

*Exhibited at Burlington House*, 1871 *and* 1892.

THE ABOVE FIVE PICTURES ARE A SERIES FORMING THE PREDELLA OF AN ALTAR.

RAPHAEL, 1483–1520.

Dr Richter

10,600 81 THE CRUCIFIXION: angels hover above in the air, St. John and the Virgin stand on each side, St. Jerome and the Magdalene kneel in front. On Panel inscribed: for

Wm Ludwig Munich

"RAPHAEL, VRBINAS, P."

"Raphael peignit ce tableau pour la chapelle de la famille Gavin ou Gavari, dans l'église des Domenicains à Città di Castello, et, selon toute apparence vers l'année 1500. Cette peinture resta pendant près de trois siècles à la même place, jusqu'à ce qu'un Francais l'eût achetée, moyennant la somme de 4000 scudi et en échange d'une mauvaise copie, qui occupe aujourd'hui la place de l'original.

Le Prince de Canino acquit l'original pour 10,000 scudi romains à la Vente du Cardinal Fesch, et le revendit en 1847 avec d'autres tableaux à lord Ward. Ce tableau, en général bien conservé, a été fait d'après ceux du Perugin; il est tellement dans la Manière de ce maitre, qu'on y remarque seulement quelques parties qui par la faiblesse du dessin et du modelé, trahissent un peintre encore jeune et inexperimenté; mais la génie de Raphael se révèle déjà dans la beauté des têtes et surtout dans celle de la Madeleine * * * * Cette peinture n'avait jamais été gravée, avant que nous en eussions donné dans l'edition allemande de notre livre une gravure faite par L. Gruner."

102 *in.* by 65 *in.*

*From the Fesch Collection at Rome*

*Painted before he had attained his* 17*th year in* 1500, *for the Dominican Church at Citta di Castello, in the Chapel of the Gavari family*

*Described by Dr. Waagen*

*Exhibited at the Art Treasures Exhibition at Manchester*, 1857

*Exhibited at Burlington House*, 1871 *and* 1892

*Passavant; Vie de Raphael, Vol. II., No.* 6

*Engraved by L. Gruner for the above work*

RAPHAEL.

Wm Jas Reid

.050 82 LA VIERGE À LA LEGENDE; OR, LA VIERGE DE NOVAR

Extract from "A Review of the Lives and Works of some of the most eminent Painters," by Monsieur C. J. Nieuwenhuys, published in 1834:—

"It would be difficult to name a second picture by this painter to compare with the present. It bears more resemblance to the beautiful works of Raffaelle than to any other of Giulio-Romano, and no doubt the hand of Raffaelle took a considerable part in the execution of this excellent work; for the head of the Virgin is after the same model which the latter has introduced in his most important works. The Virgin is seated—a veil thrown over her head falls on her shoulders, and the drapery over her knees is of a beautiful blue. She supports her child standing on a cushion, having in his little hands the end of a scroll on which the words 'Ecce Agnus Dei' are easily deciphered. St. John is holding the other end of the paper about which they are disputing, and the Virgin with a sweet expression seems to invite him to yield to the infant Jesus. At a distance, under an obscure portico, is seen St. Joseph with a lighted lantern in one hand, with the other he is leading the ass which is to aid their flight into Egypt. It is impossible, justly, to describe the beauties of this picture, which must be considered one of the finest of its kind, not only as regards the pure and elevated character of the design, but also from the beauty of the pencilling—qualities that have always been so much admired in this great school."

*The celebrated work engraved by Forster*

31½ *in.* by 23½ *in.*

*It is believed to have belonged to Charles I., and was formerly in the collection of Lord Gwydir, when it was ascribed to Giulio Romano*

*There exists in the Bibliothèque Nationale at Paris an etching by Guido of the composition, entitled from Raffaelle*

*From the Novar Collection* Bought by Agnew for Lord Dudley at 3000 Gs

## RAPHAEL.

60 83 THREE FULL-LENGTH FIGURES OF SAINTS

14 *in.* by 5 *in.*

55 84 THREE FULL-LENGTH FIGURES OF SAINTS

14 *in.* by 5 *in.*

*From the Bisenzio Collection*

*Described by Dr. Waagen and ascribed by him to Lo Spagna (Giovanni Spagnuolo)*

*Exhibited at the Art Treasures Exhibition*, 1857

*Exhibited at Burlington House*, 1871

## SALVATOR ROSA.

450 85 THE FINDING OF MOSES: on the bank of a river the daughter of Pharaoh is seated with arms extended to receive the infant: a cascade falls through rocks on the right, which are surmounted by trees: in the distance the rocky shore is brilliantly lighted by effect of sunshine, which extends its influence over the whole subject.

79 *in.* by 48 *in.*

*From the Colonna Palace*

*Brought to England by William Young Ottley, Esq., and sold in his Sale May*, 1801, *for* 1,500 *guineas, and bought by Lord Temple. Companion to the celebrated picture in the National Gallery*

*From Stowe: bought by the Duke of Buckingham from the Orleans Gallery for* £2,500.—*See Lady Morgan's Life of Salvator Rosa, Vol. II., p.* 368

*Exhibited at the Art Treasures Exhibition, Manchester*, 1857

*Exhibited at Burlington House*, 1871

ANDREA DEL SARTO. Saltwell

525 86 THE HOLY FAMILY, attended by an angel with a book

66 *in.* by 50½ *in.*

*Exhibited at Burlington House*, 1871

ANDREA DEL SARTO. Agnew

945 87 "PIETA:" the Madonna and two angels mourning over the body of Christ.

38½ *in.* by 51¾ *in.*

*Described by Dr. Waagen, in "Art Treasures in Great Britain"*

*From the Novar Collection* 780?

TINTORETTO. Goodhart

610 88 ADAM AND EVE. Eve is seated under the shadow of the Forbidden Tree, and has just plucked the fruit which she is offering to Adam, who is lying beside her.

The Abbé Celotti wrote of this picture in 1838: "Tout le monde sait qui l'Eve de ce tableau du Paradis terrestre n'était autre que la favorite de Tintoret; mais comme la paix ne régnait pas toujours entre eux, il la plaçait dans ses tableaux, tantôt dans le Paradis, tantôt en enfer; c'est dans une des phases de concorde que l'artiste a profité de la condescendance de son beau modèle."

45 *in.* by 38½ *in.*

*This picture belonged to the family of the Marquis Orlandini of Florence*

*From the San Donato Sale*, 1870 (2.400)

TITIAN.

2400 89 A MOTHER AND CHILD Mond

29½ *in.* by 24½ *in.*

*Exhibited at Burlington House*, 1871

## TITIAN.

110 90 VENUS SLEEPING Goodhart

21½ *in.* by 35 *in.*

## PERINO DEL VAGA.

470 91 THE NATIVITY Sir J. C. Robinson

"The Child on the ground, adored by the Virgin, a female Saint, the Baptist; behind, St. Sebastian and three other male Saints: above, the Almighty supported by infant angels. Full length figures, life size. A work of great power of colour and beauty in the heads."—Dr. Waagen.

107 *in. by* 86 *in.*

*Inscribed and dated* 1534

*Exhibited at the Manchester Art Treasures Exhibition,* 1857

*Exhibited at Burlington House,* 1871

Total £101,320.--

FINIS.

London: Printed by Wm. Clowes and Sons, Limited, Stamford Street and Charing Cross.